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CATALOGUE OF PICTURES IN THE TENNANT GALLERY

34 QUEEN ANNE'S GATE, S.W.

10 H

Hoppner.

MARIANNE AND AMELIA.

CATALOGUE OF PICTURES IN THE TENNANT GALLERY

34 QUEEN ANNE'S GATE, S.W.

ILLUSTRATED, BY KIND PERMISSION OF MR. WILLIAM HEINEMANN, WITH EIGHT REPRODUCTIONS IN COLOUR FROM "THE CHILDREN AND THE PICTURES"

COMPILED FROM VARIOUS SOURCES BY VARIOUS HANDS

The Gallery is open to Visitors free of charge on the afternoons of Wednesday and Saturday between the hours of 2 and 6 P.M.

Reproductions of many of the pictures in the Gallery can be procured from The Medici Society Ltd. of 7 Grafton Street, London, W.

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INTRODUCTORY NOTE

THE founder of the Tennant family was John Tennant, of Glenconner, in Ayrshire. As a near neighbour and friend of Robert Burns he is mentioned in one of his poems as "guid auld Glen." To him were born many sons, who went to seek their fortunes in various parts of the world. Among them was the Rev. William Tennant, LL.D., for many years Chaplain to the Forces in India, and who wrote a well-known work on India entitled "Indian Recreations." Captain David Tennant was in the merchant service, and lost his right hand in an engagement with a French man-of-war. He was offered knighthood by George IV. Alexander went to Cape Colony ; his grandson, the late Sir David Tennant, was Speaker in the House of Assembly, Cape Town, for over twenty years. The most distinguished, however, was Charles, 1768–1838. For his scientific discoveries in chemistry he was made a Fellow of the Royal Society, and he built the large chemical works at St. Rollox, near Glasgow. His son John (1796–1878), who further developed the business, was a well-known and respected citizen of Glasgow.

John's son, Sir Charles Tennant, who formed the collection of pictures in this Gallery, was born in 1823. During a long life of 82 years his courage and energy in many directions were remarkable.

His enterprise in business and generosity of heart were the distinguishing features of his life. In a career of unusual activity he found time for the pursuit of art, politics, and sport. He was Parliamentary Representative for the City of Glasgow in 1879, and for the Counties of Peebles and Selkirk, 1880–1886. He died in 1906. His eldest surviving son, Sir Edward Priaulx Tennant, was created Baron Glenconner of Glen in 1911.

THE TENNANT GALLERY

This room that has been built to hold the Tennant pictures, has been designed by Mr. Detmar Blow. Three windows on the North Wall overlook the trees in St. James's Park ; one, with a western aspect, looks down Birdcage Walk, but its view is greatly obscured by the large building on the opposite side of the narrow gate. However, having once entered the Gallery, people will not be greatly concerned for the time being with what is doing outside.

They stand in a square room, with a coved ceiling. Round the doors and windows there is carving of the ribbon and bay-leaf design. Among patterns that are intended as an accompaniment to beauty, rather than as an assertion of beauty in themselves, this is one of the best, for in its quiet continuity of expression it satisfies, without claiming the eye.

The woodwork is painted in cream colour and primrose yellow. Great care and much time were given to the painting of these walls, for the effect desired was that given by the painting on woodwork seen in old houses of the Stuart period, where a warm effect is given by coat over coat of paint being laid on, some time after each individual coating has become dry. To some pictures in the collection perhaps a darker background might be

more sympathetic, but looking at the Gallery as a whole, one would not have the scheme of colour altered.

The pictures will be better seen, however, during the winter months, for the electric lighting arranged by Mr. Bainbridge Reynolds has been adjusted to the character and size of each canvas.

The lighting of old pictures is a question that requires great care and nicety of feeling. How can some owners of old pictures bear to see them raked, as they so often are, by an inexorable blare of light—all their wan antiquity, their gentle fadings laid mercilessly bare, the very threads of the canvas showing through the pigment?

It is not so in this Gallery. Some people may say: "Is there light enough?" And the pictures answer quietly, "Yes, we have light enough," as they glow like jewels on the walls. Lips and eyes glisten, and there are little shadows among the ruffles on the sleeves and laces.

The summer light is hard upon old pictures. Yet just as in life, the texture of a child's skin in its perfect freshness need have no fear to be found less beautiful with the sunlight upon it, so among these pictures the children seem in the summer light to fare the best. Look at the faces of Charlotte and Henry Spencer in the picture by

Sir Joshua Reynolds, called "The Little Fortune Teller."

These were the children of George, third Duke of Marlborough, and of Caroline, his Duchess. Charlotte was born in 1769, and in 1797 married the Rev. Edward Nares, D.D., Professor in the University of Oxford. Henry, who was one year younger than his sister, died at the age of 25.

It appears from the pages of old memoirs and family papers that so many of these radiant forms died young. Look at the picture of "The Sisters" by Hoppner, Marianne and Amelia, whose names are reminiscent of a novel by Jane Austen; and look again at the picture of the Lady Erne and Mrs. Dillon. Three of these fair women died early of consumption. Indeed, the beauty of this last, a picture by Gainsborough, is much impaired by the ravages of this disease that are so clearly shown.

Marianne and Amelia were the grand-daughters of Admiral Sir John Frankland. The picture was painted in 1795, in which year one sister died, the other dying soon after. The colouring is deep and mellow; the russet leather of the portfolio, lying between the sisters, is particularly satisfying. Their slender arms and delicate hands are lovely, and the posing of the figures is more natural than it is in the picture of the Lady Erne and Mrs. Dillon.

Lady Gertrude Fitzpatrick is another of Sir Joshua Reynolds' pictures of children. She looks as if she might say with the poet:

"I stood, tip-toe, upon a little hill,"

for she is very young, and might well make just such an innocent statement. The landscape round her is the rough grassy outline of an undulating common, that tells of blackberry brakes and gorse dingles. She stands alone, she and a plant of sorrel, set against the sky.

She was the younger daughter of John, second and last Earl of Upper Ossory, and of Anne Liddell his wife, sometime Duchess of Grafton.

Her father was a great friend of Sir Joshua and constantly wrote to him. Lady Gertrude died unmarried.

The picture of Lady Crosbie is a great favourite with many people. She is so gay, as she advances to meet you with so happy an assurance that you will smile too and be glad to see her. She has an impish face, and must have had a laugh of an infectious quality; but there may have been days on which she would have been too much of a rattle. He that loves a rosy cheek, or a coral lip admires (and who does not?), should be well pleased here.

It is written that her presence was of so brilliant a nature, and that she had so compelling a vivacity,

Hogarth.

PEG WOFFINGTON.

that on one occasion when she visited a theatre in Tralee the spectators with one accord rose and applauded her entrance. Her name was Diana. She was daughter of Lord George Sackville Germain, first Viscount Sackville. She married in 1777 John Viscount Crosbie, afterwards second Earl of Glandore. No child of hers lived beyond infancy, and in her letters, which show her to be light-hearted but not frivolous, she deplores her childlessness.

This picture was painted evidently in the hey-day of a life of joy and leisure, and the world must have been a happier place for her being in it.

Lady Derby was of a more pensive nature. She was a daughter of Elisabeth Gunning, famous for her beauty, and of James, sixth Duke of Hamilton. She became the wife of the twelfth Earl of Derby in 1774, and eloped from Knowsley with the Duke of Dorset. She died in 1797.

"The Leslie Boy" is a picture of great charm by Raeburn. Sir Henry Raeburn married the widow of Count Leslie, and the subject of this picture is her son by her former marriage. This boy was counted among those "that will die in their glory, and never be old," for he died, by drowning, while a child. These lines of Mr. Housman's poem occur to me when looking at this picture.

There are chaps from the town, and the field, and the till,
and the cart,
And many to count are the stalwart, and many the brave,
And many the handsome of face, and the handsome of heart,
And few that will carry their looks, or their truth to the grave.

I wish one could know them, I wish there were tokens to tell
The fortunate fellows that now you can never discern ;
And then one could talk with them friendly, and wish them
farewell,
And watch them depart on the way that they will not return.

But now you may stare as you like, and there's nothing to scan,
And brushing your elbow, unguessed at, and not to be told,
They carry back bright to the Coiner, the mintage of man,
The lads that will die in their glory, and never be old.

This picture is one to be prized. Look at the laughing friendly eyes in the shadow of the deep-brimmed hat. The fingers are locked together, because he is playing the child's game of "Here is the church, and here is the steeple, here are the doors, and here are the people. Here is the clergyman going upstairs, and here he is saying his prayers."

That is the end of the simple finger game that he is playing ; but while you look back at the Leslie Boy upon this canvas, who can say that he has died ?

"Opening the Lock" is to be seen on the staircase. It is a sight of English country, a typical Constable. Dedham Church Tower

is shown, small and distinct, in the distance, dominating the landscape.

There is a replica of this picture in the Diploma Gallery, evidently this identical spot, only twenty minutes later in the same day, for where in this picture the great dark cloud shows in the sky, in that other, it sags lower and lower, till "blinding the landscape falls the thick white rain."

It was Fuseli who used to say "Come, give me my umbrella, I am going to see Constable's pictures"; and certainly they convince one of rain.

In "Opening the Lock" the scene tells of summer, when the green is deep. The great dock-leaves in the lush river sedge seem, as you look at them, to turn in the wind.

> June, O June, that we desired so!
> Wilt thou not make us happy on this day?
> Across the river thy soft breezes blow
> Sweet with the scent of bean-fields far away;
> Above our heads, rustle the aspens grey. . .

All the taintless influences of the country are round one, as one looks at this picture. Here are the willows with their leaning stems and their host of slender leaves against the sky. Here are silver-weed, and tall comfrey, loose-strife, and the cool grey reeds. The great clouds sail by, casting

their rolling shadows on the earth, and the deep grass swings in the clean wind.

. . . .

When one sees the work of the great Masters one is content with this noble passage :

Let us now praise famous men, and our fathers that begat us. The Lord hath wrought great glory by them, through His great power . . . giving council by their undertanding. . . . Leaders of the people by their counsels and by their knowledge of learning meet for the people ; wise and eloquent in their instructions.

Such as found out musical tunes, and recited verses in writing, rich men furnished with ability, living peaceably in their habitations.

All these were honoured in their generation, and were the glory of their times.

There be of them that have left a name behind them, that their praises be reported. And some there be which have no memorial ; who are perished as though they had never been. . . . God hath chosen and appointed them to bring forth fruit, fruit that shall endure.

PAMELAG LENCONNER

J. CONSTABLE, R.A.

JOHN CONSTABLE, born at East Bergholt, Suffolk, 1776 ; his father was a millowner of considerable property. He came to London to study art, and in 1799 was admitted a student of the Royal Academy. He started as a painter of portraits, but his tastes soon took him to landscape art and the study of his native rural scenery. In 1819 he was elected an Associate of the Royal Academy, two years later a full member. For many years he resided at Hampstead, whence he took many of his favourite subjects. His work was little appreciated in his own country during his lifetime, but was much esteemed in France, where many of his pictures were exhibited. The influence of his pictures upon the landscape art of the French school has been great. He died suddenly in 1837.

1 A LOCK ON THE STOUR

Dedham Church in the distance. From the Collection of Mr. Barfoot of Leicester.

2 WHITEHALL STAIRS, JUNE 18, 1817

On the occasion of the opening of Waterloo Bridge by the Prince Regent. The State Barges proceeding down the river from Whitehall. The river crowded with small craft and gaily decorated barges. Smoke issues from a signal gun on the central arch of the new bridge. St. Paul's in the distance. Breezy sky.

J. Constable, R.A.

The bridge was built by George Rennie : was commenced in 1811, and opened on the second anniversary of the Battle of Waterloo.

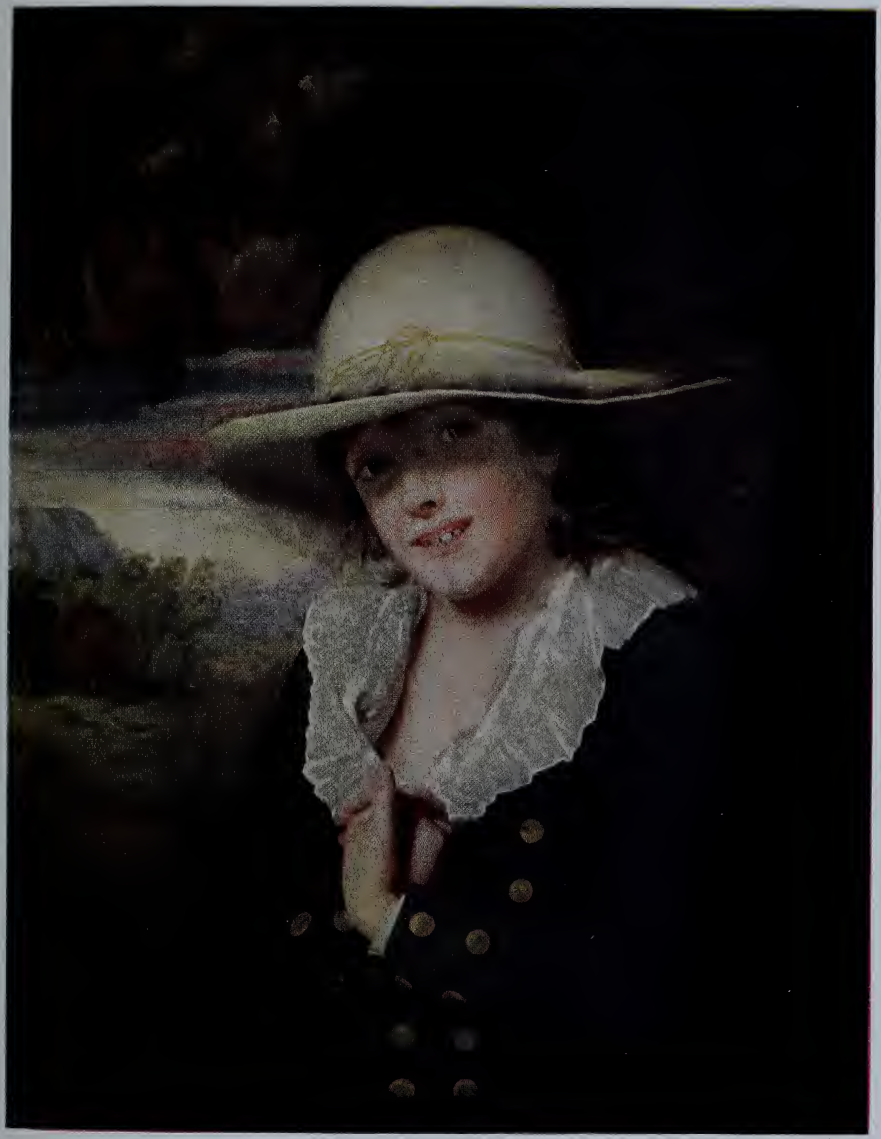
The subject was commenced by Constable in 1819. He made many and varied sketches for the picture ; did not finally complete it till 1832.

Leslie speaks of the picture as "looking as though it were painted with liquid silver and gold" ("Memoirs of Constable," by C. R. Leslie, R.A.). From the Collection of Kirkman D. Hodgson, Esq., M.P.

JEAN HONORE FRAGONARD

Jean Honore Fragonard

JEAN HONORE FRAGONARD was born at Grasse in 1732, and died in his lodging in the Louvre Palace, 1806. A pupil of Boucher and of Chardin, he was the last of the great French Painters of the eighteenth century. It is said that he could paint with the brush before he could draw with the pencil. At any rate he gained the Grand Prix for painting before he entered his course of drawing at the Academy. He next painted in Rome, Naples, and Sicily, accompanied by another great artist, Hubert Robert, and by the Abbé de St. Non, who engraved many of their works. In 1765 he exhibited his "Coresus et Callirhoe" in Paris, and it was sent by the king to the Gobelins factory to be reproduced as tapestry, but Fragonard received no payment. His methods were remarkably varied, sometimes



Raeburn.

THE LESLIE BOY.

broad and free, and at others resembling miniatures in enamel. His crayon and water-colour drawings are light and graceful. Several fine pictures by Fragonard are to be seen in the Wallace Collection, and five subjects representing The Lover's Progress, which formed panels in one of the rooms in his house at Grasse, have passed into the possession of Mr. Pierpont Morgan for £50,000. They were exhibited at the Guildhall in 1902. Fragonard also left several etchings, chiefly after the works of other painters. JEAN HONORE FRAGONARD

3 LADY WITH DOG

E. FRERE

EDWARD FRERE, born in Paris, 1819. Studied under Paul Delaroche. Most of his work was done at Ecouen, where he died in 1886. EDWARD FRERE

4 THE AMATEUR MUSICIAN
[On a panel.]

5 DRUM MINOR
[On a panel.]

T. GAINSBOROUGH, R.A.

T. GAINSBOROUGH, R.A.

THOMAS GAINSBOROUGH, born at Sudbury, Suffolk, 1727, was educated at the Grammar School. Having shown great talent for drawing, he was sent to London to study at the age of 15, worked under Gravelot, an engraver and designer, and at the St. Martin's Lane Academy, and afterwards in the studio of the painter, Hayman. He returned to his native town and set up as a portrait painter, afterwards removing to Ipswich, where he married Margaret Burr in 1745, and where he resided for thirteen years. Thence he removed to Bath for a time, painting portraits of the fashionables who frequented the place. On the foundation of the Royal Academy, Gainsborough was chosen an original member. He came to live in London in 1774, and died there, at his house in Pall Mall, in 1788. He was buried by his own desire in Kew Churchyard, Sir Joshua Reynolds being one of the pall-bearers.

6 MRS. BILLINGTON

Elizabeth Weichsell, actress and singer, married John Billington, musician, 1782 ; on his death in 1797 married M. Floressant, son of a French banker. She was the most celebrated singer of the time, her popularity being equally great in England and on the Continent ; died near Venice, 1818. Sir Joshua Reynolds painted a full

LADY CROSBIE

Reynolds.

length portrait of Mrs. Billington as "St. Cecilia," and she also sat to Romney. From the Collection of Lady Cranstown. T. GAINSBOROUGH, R.A.

7 THE LADY ERNE AND THE HON'BLE MRS. DILLON

Lady Mary Harvey, daughter of the fourth Earl of Bristol, married 1776 to John, Lord Erne, created 1789 Earl of Erne; died 1842; and the Hon. Henrietta Maria Phipps, daughter of the first Lord Mulgrave; married 1776 to Charles, afterwards Viscount Dillon; died 1782. Formerly in the Collection of the Marquess of Normanby.

8 LEWIS THE COMEDIAN, in the character of the Marquis in the "Midnight Hour"

William Thomas Lewis, called "Gentleman Lewis," born 1748, was a celebrated actor of the day, and in 1782 was Manager of Covent Garden Theatre; died 1811. He is said to have been "all life and fashion, and volubility and whim, the greatest comic mannerist perhaps that ever lived." Purchased from a descendant of the actor.

9 MISS HIPPESLEY

Daughter of Sir John Hippesley and sister of Lady de Dunstanville. Ipswich period.

10 WATERING HORSES

Powerful evening effect. Mentioned in Fulcher's "Life of Gainsborough." From the Earl of Lonsdale's Collection.

J. B. GREUZE

J. B. Greuze

JEAN BAPTISTE GREUZE, born near Macon, 1725; studied art in Paris. His works soon became very popular and he amassed a large fortune, which, however, he lost at the Revolution; died in Paris in great poverty 1805.

11 LOUIS XVI AT THE AGE OF 10 YEARS
[Painted 1765.]

WILLIAM HOGARTH

William Hogarth

WILLIAM HOGARTH, born in London, 1697; son of a schoolmaster of considerable learning. He served an apprenticeship to a silversmith and afterwards for a time engaged in business himself; at the same time he studied drawing at the St. Martin's Lane Academy. He became a good draughtsman and began to paint portraits and small conversation pieces, meeting with considerable success. A distinct originality was early apparent in his work, in which he cast aside all the old traditions of art. Much opposition was excited against him, but he defiantly maintained his own ideas and commenced the production of the series of works which have made his name famous and have earned for him the title of the founder of the English School. In 1730 he

Reynolds.

MISS RIDGE.

commenced the "Harlot's Progress," which he completed in 1733. The "Rake's Progress" followed, and the "Mariage à la Mode," in which his art culminated a few years later. From the sale of his pictures he made little, but the engravings which he made from them brought him great popularity. In 1730 Hogarth had run away with the young daughter of Sir James Thornhill, whom he clandestinely married. He died in poor circumstances and childless in Leicester Fields, 1764. Leslie, in his Life of Reynolds, says of Hogarth: "Never were two great painters of the same age and country so unlike each other, and their unlikeness as artists was the result of their unlikeness as men, their only resemblance consisting in their honesty and earnestness of purpose." WILLIAM HOGARTH

12 THE DUKE OF CUMBERLAND WHEN A BOY

William Augustus, second son of George, Prince of Wales, afterwards George II, born 1721, afterwards served at the Battle of Dettingen; commanded the allied armies at Fontenoy and also the forces against Prince Charles Edward Stuart at Culloden. Died 1765.

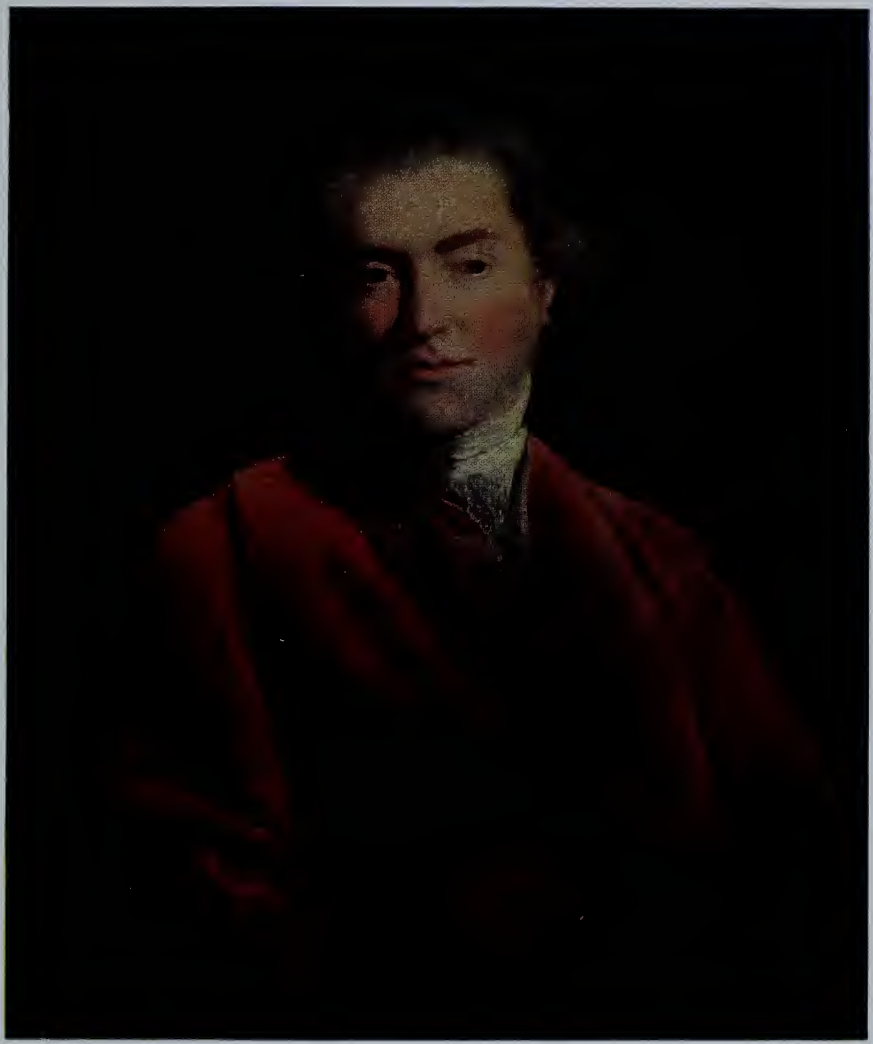
13 PEG WOFFINGTON

Margaret Woffington, actress, born in Dublin, 1718, first appeared at Covent Garden Theatre in 1740, soon became celebrated for the elegance and refinement of her comedy; she was an intimate friend of David Garrick,

and by her accomplishments and attractions won a place in the highest society of the day. She retired from the stage in 1759 owing to failing health, and died at Teddington, 1760.

J. HOPPNER, R.A.

JOHN HOPPNER, born in Whitechapel, 1758. His parents were German, his mother being an attendant at the Palace. He was sent to study at the Royal Academy Schools, and in 1782 gained the gold medal. His early devotion was to landscape art, but he soon adopted portraiture as his profession. In 1780 he first appears as an Exhibitor at the Royal Academy, to which he was afterwards a regular contributor. He attained a high position in his profession and was appointed Portrait Painter to the Prince of Wales, and numbered amongst his sitters many members of the Royal Family and of the fashionable society of the day. In 1793 he was elected an Associate of the Royal Academy, succeeding to full honours two years later. He was married at an early age to Miss Wright; died 1810. Hoppner is said to have derived many of his happiest inspirations from Sir Joshua Reynolds; his greatest successes were undoubtedly his portraits of ladies and children.



Reynolds.

ROBERT MAYNE, M.P. FOR UPPER GATTON.

14 THE SISTERS — J. HOPPNER R.A.

The daughters Amelia and Marianne of Admiral Sir Thomas Frankland, and therefore great great great granddaughters of Oliver Cromwell. Neither of the sisters married. One died in 1795 and one in 1800, of consumption. [Painted 1795.] This picture, it has been said, for its singular charm and beauty of arrangement, may be regarded as Hoppner's masterpiece in this line.

15 MRS. GWYN (THE JESSAMY BRIDE)

Mary, youngest daughter of Captain Kane Horneck and of Hannah his wife; born 1754, married General Francis Gwyn, equerry to George III, was Lady of the Bedchamber to Queen Charlotte; died 1840. She was known as "The Jessamy Bride," from verses written upon her by Oliver Goldsmith, with whom the Horneck family were very friendly. Her sister Catharine, afterwards Mrs. Bunbury, was Goldsmith's "Little Comedy." Sir Joshua Reynolds also painted her in a Persian dress, leaving the portrait to her at his death. [Purchased from Miss Gwyn.]

ANGELICA KAUFFMAN, R.A.

ANGELICA MARIA, daughter of John Kauffman, portrait painter. She was born at Coire in Switzerland, 1740. She was educated for art from childhood, and spent much time in Italy, France and Germany, where she painted portraits. She made herself proficient in foreign languages, and developed her musical talents. She was brought to England in 1765 by the wife of the English

ANGELICA KAUFFMAN, R.A.

ANGELICA KAUFFMAN, R.A.

Ambassador to Venice. Her varied talents and charming personality secured for her immediate popularity. Many of her fancy subjects were engraved by Bartolozzi and others. At the foundation of the Royal Academy in 1769, she was nominated one of the members. In the same year she was entrapped into an unfortunate marriage. In 1780 she was married a second time to Zucchi the painter, with whom she retired to Rome, where she died in 1807.

Her romantic career, her friendship with Reynolds, contributed to her success more perhaps than her actual talents, which, so far as painting is concerned, were not very remarkable. She is an interesting figure in the social history of the time.

16 ANDROMACHE
[On copper, in an oval.]

17 STUDY OF A PROFILE

N. LANCRET

N. LANCRET

NICHOLAS LANCRET, born in Paris, 1690, of humble parents, pupil of Claude Gillot; he adopted Watteau as his model, and was considered at the time a rival of this master. He died in Paris, 1743.

18 FÊTE CHAMPÊTRE — N. Lancret
[On a panel.]

19 FÊTE CHAMPÊTRE
[On a panel.]

C. R. LESLIE, R.A.

C. R. Leslie, R.A.

CHARLES ROBERT LESLIE, born in London, 1794, of American parents; entered the Royal Academy Schools in 1813 and obtained two medals; was elected an associate of the Royal Academy in 1821 and a full member five years later. For some years he held the Professorship of Painting. He published a "Life of Constable" and collected valuable material for the "Life of Reynolds" which was afterwards edited by Tom Taylor. Died 1859

20 UNCLE TOBY AND THE WIDOW WADMAN IN THE SENTRY BOX

"'I protest, Madam,' said my Uncle Toby; 'I can see nothing whatever in your eye.'
"'It is not in the white,' said Mrs. Wadman.
"My Uncle Toby looked with might and main into the pupil." "Tristam Shandy."

Original sketch finished for Mr. Gibbons, 1846.
"'Tristram Shandy' was one of Leslie's favourite books

C. R. Leslie, R.A. and has furnished the subject of one of his best pictures—Uncle Toby in the sentry box innocently undergoing the fire of Widow Wadman. Three versions of this subject are in the National Collection bequeathed respectively by Mr. Sheepshanks, Mr. Vernon and Mr. Bell, and the plate by Lumb Stocks is one of the most popular engravings after Leslie. As usual the pictures vary in detail. Inimitable Jack Bannister, one of the pleasantest of actors—most genial of companions and kindest of men, and genuine lover of art into the bargain—sat for Uncle Toby, and it would be hard to find a better model for him."—Taylor's "Life of Leslie." From the Collection of John Gibbons, Esq.

SIR JOHN EVERETT MILLAIS, P.R.A.

Sir John Everett Millais, P.R.A.

Born 1829—Died 1896.

21 LADY MILLAIS

Euphemia Chalmers Gray.

GEORGE MORLAND

George Morland

BORN 1763; died 1804. Son of Henry Robert Morland, a portrait painter. Exhibited when ten years old at the Royal Academy, early developed a taste for dissipation; married Anne, sister of William Ward the engraver, his marriage having for a time a steadying effect; again fell into bad habits, was arrested for debt,

Reynolds.

SIR JOSHUA REYNOLDS.

and died in a sponging house, his own epitaph on himself being—"Here lies a drunken dog." He was a master of genre and animal painting.

22 "PLAYING AT SOLDIERS"

From the Collection of Joseph Strutt, Esq., of Derby.
"This is an extremely fascinating piece of painting and of child movement."—"George Morland," by J. T. Nettleship.

23 ROBBING THE ORCHARD

From the Bolckow Collection.
"In 'Boys Robbing an Orchard' the drawing movement and modelling will challenge comparison with any master, Flemish, Dutch, or French, by whom Morland is said to have been influenced, if he was influenced by any one at all. The freedom and unconscious grace of these young rascals caught in flagrante delicto (by a farmer on the far side of the hedge who is loosing a bulldog) is wonderfully rendered, and shows what Morland could do with the human figure when he was not drawn away by the fascination that lay for him in the so-called lower animals, pigs, horses, donkeys, and calves. The colour, too, and the management of the foliage is throughout masterly here. . . . The whole picture is finished carefully without niggling; broad, but complete in treatment; it is certainly one of the best pictures Morland produced in his earlier manner."—"George Morland," by J. T. Nettleship.

24 INDUSTRY

25 IDLENESS

J. M. NATTIER

J. M. Nattier

JEAN MARC NATTIER, born in Paris, 1685; pupil of his father; Member of the French Academy and Associate Member of the Copenhagen Academy; died 1766.

26 DUC DE GUISE

P. NASMYTH

P. Nasmyth

PATRICK NASMYTH, son of Alexander Nasmyth, landscape painter, born in Edinburgh 1787, came to London and exhibited his first picture at the Royal Academy in 1809; joined the Society of British Artists on its foundation and regularly contributed to its exhibitions. He was a diligent student of the works of the Dutch landscape painters. His work was almost entirely confined to the painting of quiet English scenery. Died at Lambeth, 1831.

27 WOODY LANDSCAPE

SIR HENRY RAEBURN, R.A.

BORN near Edinburgh, 1756, he was for a time a pupil of David Martin; came to London in 1778, where he made the acquaintance of Sir Joshua Reynolds; visited Italy, and on his return established himself as a portrait painter in Edinburgh. In 1813 he was elected an associate of the Royal Academy and a full member the following year; was knighted by George IV in 1822, and appointed His Majesty's Limner for Scotland; died 1823.

28 THE LESLIE BOY

Sir Henry Raeburn married the widow of Count Leslie (of a North of Scotland family). She had by her former marriage one son, "The Leslie Boy," and two daughters. The son was drowned; the daughters married Mr. Inglis of Merchiston and Mr. Vere of Stonebyres. From the Raeburn family.

29 MISS WILHELMINA ROSS OF SHANDWICK, ROSS-SHIRE

This picture is one of the strongest among the work of a great master. To see it well you must stand away by the door at the end of the landing at the head of the staircase, and, in order to avoid conflicting shadows, concentrate the light on this canvas only. The quiet figure in the dark gown then claims your whole attention. Yet there never was a more selfless picture than this. You feel it was a small matter to Miss Ross, that she was

Sir Henry Raeburn, R.A.

being painted. Raeburn never saw in her the restless, self-conscious movements described by the artist Haydon, of those fashionable and beautiful women who sat to him, "continually arching sprightly eyebrows and biting their lips to make them red." Wilhelmina Ross sits quietly before you as she sat to Raeburn, thinking her long thoughts. We can see that her first youth is over, the hand shows this, and the finely-chiselled nose, the little line on the cheek beside the nostril, and the delicate hollows in the cheek. But the hair is young. The bronzed curls on the dark head might be the curls of a little child, they have the soft lustrous quality of childhood. Miss Ross had shining hair, and it was not too much managed. It went its own way and Raeburn noted how prettily it could lie, half covering the ear. I think it is the contrast between the almost babyish hair and the great sorrowfulness of the countenance that gives to this picture its inexpressible appeal.

One reads that the man Miss Ross had been going to marry, died. It is his miniature portrait that she wears on a slender black ribbon round her neck. Grief makes its mark variously upon the countenance according to the underlying character. There is nothing of resignation in the expression of face in this picture; but there is fortitude, a far finer virtue. Fortitude, joined with an unassailable gentleness.

> And when the days of golden dreams had perished,
> And even despair was powerless to destroy,
> Then did I learn how existence could be cherished,
> Strengthened and fed without the aid of joy,
> And even yet I dare not let it languish,
> Dare not indulge in memories' rapturous pain.
> Once drinking deep of that divinest anguish,
> How could I seek the empty world again?

ALLAN RAMSAY

BORN in Edinburgh, 1713; died at Dover, 1784. Son of Allan Ramsay, author of "The Gentle Shepherd." He studied design in London under Hans Huyssing, and in 1736 went to Italy and became the pupil of Solimena and Imperiali, both inferior painters. On returning to Edinburgh he painted Archibald, Duke of Argyll, and, through Lord Bute, was introduced to the Prince of Wales, afterwards George III, to whom he became Painter in Ordinary, after the death of Shakleton in 1767. He became one of the most popular artists of the day, and was the friend of Voltaire, Rousseau, Hume, and Johnson. For Hume he painted a portrait of Rousseau. Like many other distinguished artists of the British School, he was not elected to the Royal Academy, in spite of the exalted patronage he enjoyed. His pictures are more appreciated now than they were a few years ago. They have some of the elegance of Nattier and the French School, with which Ramsay was better acquainted than some of his contemporaries. His pictures are sometimes ascribed to Gainsborough. Though he cannot be ranked with that master, or with Raeburn, his countryman, there are few artists who possessed his delicate accomplishment. He was a great connoisseur of ancient art. The

Allan Ramsay

Scottish National Gallery contains works formerly in his collection.

30 LADY ERSKINE

Mother of the second Earl of Rosslyn. [Purchased from Lord Rosslyn.]

SIR JOSHUA REYNOLDS, P.R.A.

Sir Joshua Reynolds, P.R.A.

HE was born at Plympton, Devon, in 1723. His father was a clergyman and master of the Free Grammar School, and personally educated his son. He was intended for a physician, but his love of art prevailing, he was sent to London at the age of eighteen to learn painting in the studio of Hudson, the fashionable painter of the day. After studying under Hudson for three years, he returned to Plympton and began to paint portraits. In 1749 he was induced by Captain Keppel, his friend, to accompany him to Italy. He spent two years amid the art treasures of Rome, Florence, Venice, and other Italian Cities, diligently studying the works of the great masters. He returned to London in 1752, and soon established his reputation as a portrait painter. He was a member of the St. Martin's Lane Academy and one of the first members of the Incorporated Society. In

1761 he purchased a house in Leicester Fields, to which he added a studio and gallery. On the foundation of the Royal Academy, in 1768, Reynolds was chosen first President, and knighthood was conferred upon him. During the succeeding fifteen years he contributed 147 pictures to the Exhibitions. He was intimate with Dr. Johnson, Sheridan, Goldsmith, and all the most eminent literary men of the day, and was himself distinguished by his literary abilities. He was never married. He exhibited for the last time at the Royal Academy in 1790. A slight attack of paralysis had previously weakened him, a more severe one followed, the sight of one eye was lost, and work had to be abandoned. He sank into a state of despondency, and, after long suffering, died at his house in Leicester Fields, 1792. His body lay in State at the Royal Academy, and was buried in St. Paul's Cathedral.

SIR JOSHUA REYNOLDS, P.R.A.

Reynolds is said to have used a hair pencil, and never, as was the universal custom of other artists, a port crayon. The ease with which he worked was marvellous, but it is to be deplored that he had a love for so-called "vehicles," which he used freely. These nostrums had the effect of stimulating the painting, but were destructive in their later effects, so that his canvasses have been more vulnerable to the destroying force of time than those of other painters of his date.

31 HIS OWN PORTRAIT

Represented in his D.C.L. robes and black cap, holding a roll of paper in his right hand.

32 VISCOUNTESS CROSBIE

Diana, daughter of Lord George Sackville Germain, first Viscount Sackville ; married, 1777, John, Viscount Crosbie afterwards second Earl of Glandore ; died 1814. [Painted 1777.] Mentioned in Leslie and Taylor's "Life of Sir Joshua" as "a fine example of a full length." From the Collection of W. Talbot Crosbie, Esq., of Ardfert Abbey, Co. Kerry.

33 THE FORTUNE TELLER

Portraits of Lord Henry Spencer and his sister, Lady Charlotte, children of George, third Duke of Marlborough, and of Caroline, his Duchess. Lady Charlotte, the fourth child of the Duke, born 1769, was married in 1797 to the Rev. Edward Nares, D.D., Professor in the University of Oxford. Lord Henry, the fifth child, born 1770, died 1795. Both children were also painted by Reynolds in the large Family Group at Blenheim. [Painted 1788.] From the Duke of Marlborough Collection at Blenheim.

34 LADY GERTRUDE FITZPATRICK AS COLLINA

Younger daughter of John, second and last Earl or Upper Ossory, and of Anne Liddell his wife, sometime Duchess of Grafton. Lady Gertrude died unmarried. Painted for the Earl of Upper Ossory, 1779. The Earl

Reynolds.

DOLORÈS.

of Upper Ossory was the intimate friend of Sir Joshua, with whom he was in constant correspondence. By his will Sir Joshua gave to the Earl the first choice of one of the pictures left in his studio. Lady Gertrude Fitzpatrick sat to Sir Joshua several times. From the Collection of Lord Castletown of Upper Ossory.

35 MRS. MUSTERS

Sophia Catherine, daughter of James Modyford Heywood, Esq., of Maristow, Devon; married 1776, to John Musters, Esq., of Colwick. Mrs. Musters was the mother of John Musters, the husband of Mary Chaworth, Byron's first love. Miss Burney says of her in her "Memoirs," "The present beauty, whom our children may talk of, is a Mrs. Musters, an exceedingly pretty woman, the reigning toast of the day—most beautiful, but most unhappy." Sir Joshua painted a full length picture of Mrs. Musters as "Hebe," and another "with a dog." Romney also painted her. She sat to Sir Joshua in 1782 and 1788.

36 ROBERT MAYNE, ESQ.

Robert Mayne, born 1724, the last member of Parliament for Upper Gatton, Surrey. A man of letters and a friend of Sir Joshua Reynolds; died 1782. Boswell in his "Life of Johnson" makes frequent mention of Mr. Mayne and his "dry wit." [Painted about 1776.] Acquired from Mr. H. B. Mayne.

37 KITTY FISCHER

The daughter of a German staymaker: much celebrated for her wit and beauty; married in 1766 to John Norris, Esq.; died in 1771, "a victim to cosmetics," as a writer of the time states. She sat many times to Sir Joshua Reynolds. From the Collections of Kirkman D. Hodgson, Esq., M.P., and of James Price, Esq., of Paignton, Devon.

38 MISS RIDGE

Sir Joshua was much attached to this picture, and it was the last one left in his studio. There are two other portraits of the same model. [Painted 1773.] From the Collections of Lord Lansdowne and Alfred Rothschild.

39 THE DEAD BIRD

Formerly in the Collection of the Earl of Lonsdale.

40 BOY HOLDING A BUNCH OF GRAPES

From the Collection of Kirkman Hodgson, Esq., M.P. Exhibited at Old Masters, Burlington House, 1894. Engraved by T. Spilsbury.

G. ROMNEY

GEORGE ROMNEY, born at Dalton in Lancashire, 1734. He was apprenticed to a cabinet maker, but having a great love of art, took to painting portraits, and roamed about the country in company with an itinerant artist. At the age of 22 he contracted a hasty and unfortunate marriage; he abandoned his wife and family and went to London to try his luck as a portrait painter, but neither his wife or family appear to have resented his treatment of them. In 1762 he gained the premium offered by the Society of Arts, by his picture "The Death of General Wolfe." That he did not gain the first prize is said to have been due to the action of Sir Joshua Reynolds and that this sowed the seeds of the scarcely veiled aversion that persisted between these two famous men during the rest of their lives. Society was divided into two factions, the "Reynolds Faction" and the "Romney Faction." He visited his wife and family periodically, and liberally contributed to their maintenance. He rapidly established himself in public favour as a painter of portraits, and for a time divided the fashion with Reynolds and Gainsborough. Nervous and impetuous by disposition, he was ever impatient to see his conceptions on canvas, and seldom had the perseverance to complete his pictures. He associated little

with his brother artists, and not exhibiting at the Royal Academy was not eligible for membership of that body. In 1802, his health failing, he left London and returned to his injured wife at Kendal, where he died shortly after.

41 LADY HAMILTON

Emma Hart, born in humble circumstance about 1761, came to London in 1777, and was exhibited by a notorious quack of the day as "The Goddess of Hygeia." Owing to her beauty and the exquisite grace of her figure, she was eagerly sought after by artists as a model. Romney became specially devoted to her, and painted her 23 times. In 1791, she was married to Sir William Hamilton. She accompanied Sir William to Italy, and obtained great influence over the Court at Naples, to which her husband was ambassador; there also she met Lord Nelson, who became passionately attached to her. She died near Calais, 1815. [Painted in an oval.]

42 ELISABETH, COUNTESS OF DERBY

Elisabeth, daughter of James, sixth Duke of Hamilton, and of his wife, the celebrated beauty, Elisabeth Gunning; born 1753; became, in 1774, the first wife of Edward, twelfth Earl of Derby, who, after her death, married secondly, Miss Farren, the actress. She eloped from Knowsley with the Duke of Dorset; died 1797. Sir Joshua Reynolds also painted the beautiful Countess, and it is interesting to compare the different treatment of the same subject by the two great painters. Sir Joshua depicted her in a blaze of gorgeous colour, surrounded by numerous accessories; Romney, in a quiet

attitude and simple dress, with nothing to attract the attention from her calm beauty. From the Collection of Earl Granville. G. Romney

43 MRS. JORDAN, in the character of THE ROMP in "The Country Girl"

Dorothy Bland, actress, born at Waterford, 1762, made her debut on the stage in Dublin, in 1777; afterwards came to London and performed at Drury Lane. She was a favourite at the Court of William IV; died 1816. [Painted 1786.]

44 MRS. INCHBALD

Elizabeth Simpson, daughter of a Suffolk farmer, born 1756, married Mr. Inchbald, actor. She acted at Covent Garden Theatre; wrote several plays and books, and edited the "British Theatre," and "Modern Theatre," and other works; died 1821. Purchased from Miss Romney, late of Whitestock Hall, Ulverston.

J. R. SMITH

JOHN RAPHAEL SMITH, born 1752; son of a miniature painter, was brought up as an artist and early turned to the art of engraving, in which he soon won distinction. Was appointed engraver to the Prince of Wales. Many of Sir Joshua Reynolds' finest portraits were engraved by him in matchless style. He also painted J. R. Smith

J. R. Smith portraits and domestic subject pictures, many of which were exhibited at the Royal Academy. He was a man of eminent talents and wide information; unfortunately he was fond of dissipation and became one of the boon companions of George Morland. Died at Doncaster, 1812.

45 THE CHILD'S PRAYER

J. M. W. TURNER, R.A., b. 1775, d. 1851

46 THE BURNING OF THE HOUSES OF PARLIAMENT, OCTOBER 16, 1834

J. M. W. Turner, R.A. Mr. Raikes thus comments on the fire in his Journal: "The origin of this public misfortune is not known, but it appears to have been caused by some negligence in the House of Lords. The reports are very vague and uncertain. There may be something ominous in such a catastrophe at such a moment; the two contending bodies of the State just arrayed in dire opposition to each other, the one insolent and overbearing in aggression, the other strict and obstinate in defence of its privileges, both buried in one common ruin. . . . Mr. Hume during the last session had been proposing without success a vote to build a larger House of Commons; a wag in the crowd watching the progress of the conflagration exclaimed, 'There is Hume's motion being carried without a division.'" In the disastrous fire there perished works of art little appreciated at the time except from a historical point of view. The destruction of the Painted Chamber

was an irreparable loss. The tapestry representing the Defeat of the Armada was another of the interesting objects of unique value which were destroyed.

JEAN ANTOINE WATTEAU

BORN at Valenciennes on October 10, 1684. Died at Nogent-sur-Marne, 1721. He was the son of a plumber. His genius was first recognised by Gerin, a church decorator, who was a friend of his father. He apprenticed himself to Metayer, a journeyman painter, in 1702, and through a young Dutch student called Spoede became acquainted with Gillot, who is generally recognised as his master. The picture in this gallery probably belongs to this period when he was absorbing from Teniers the extraordinary precision for which even his slightest sketches are distinguished. Those who wish to follow this great artist's career must consult the monograph by Mr. Claude Phillips, Keeper of the Wallace Collection, where some of his finest pictures in this country are to be seen. The Louvre and the Royal Gallery at Potsdam possess his greater masterpieces. Watteau struck the first distinctive note of eighteenth century art so far as France is concerned. It was the development of his style which dominated the taste of France and the French Court until the

Revolution. A reaction then set in, and Watteau's fame was dimmed by the pseudo-classic style which has become to us more distant and old fashioned than that which it superseded. For all its monotony and superficial appeal, Watteau's art is one of the landmarks in the history of painting. It marks and formulates an epoch. His drawings are unsurpassed by any draughtsman of the Italian or Dutch Schools. He is essentially a painter's painter, though he is oddly enough responsible for the style which in restaurants has resisted all the changes of fashion. In 1719 he visited England to consult Dr. Mead, an English physician. To this visit, and his delicate constitution, unable to withstand the rigours of our climate, may be ascribed his early death at the age of 37. To supplement the learned study by Mr. Claude Phillips, students should read "A Prince of Court Painters," by Walter Pater. It occurs in that author's "Imaginary Portraits." These two works and a personal examination of the artist's pictures and drawings are more illuminating than any other disquisition on the art of Watteau.

47 PEASANTS MERRYMAKING

In the manner of Teniers. [On a panel.] From the Bolchow Collection.

SIR DAVID WILKIE, R.A.

SON of a Scottish minister, born 1785. He studied art in Edinburgh, came to London in 1805, and obtained admission to the schools of the Royal Academy, becoming an Associate at the early age of 24. Ill-health compelling him to travel abroad, he visited France, Italy, and finally Spain. The works of Velasquez in Madrid excited him to enthusiastic study of the great master and entirely changed the character of his art. He commenced painting pictures in distinctly Spanish style, many of them of great merit. On his return he was appointed Painter in Ordinary to the King and received the honour of knighthood. He visited the East in 1840, but his failing health compelled him to return, and he died at sea on a voyage from Alexandria, 1841. Sir David Wilkie, R.A.

48 A SPANISH GIRL

[Painted in Madrid, 1828.] From the Collection of Sir William Knighton.

JOHN ZOFFANY

JOHN ZOFFANY, whose name was originally Johann Zauffely, was a Czech by origin, being born at Ratisbon in 1733. He died John Zoffany

at Strand-on-the-Green, near Kew, in 1801, and was buried in Kew Churchyard. He was of a roving disposition. It is said that he ran away to Italy at the age of 13. There he remained for twelve years. An unhappy marriage in Germany induced him to fly to England in 1758. He met at first with no success, and nearly starved, until a portrait by him of Lord Barrymore brought him to the notice of the Royal Family. He soon became noted for his portraits of celebrated actors, and many of his works are now in the splendid collection belonging to the Garrick Club. In 1769 he was elected an original member of the Royal Academy. He agreed to accompany Captain Cook on one of his voyages, but eventually refused to sail on account of the uncomfortable cabin which was assigned to him. George III. assisted him with a present of £300 and an introduction to the Grand Duke of Tuscany. On his second visit to Italy he painted the interior of the Florentine Gallery, which belongs to the English Royal Collection. In 1778 he was summoned to Vienna, the result of a portrait of the Tuscan Royal Family which he painted for Maria Theresa; he was there raised to the rank of a Baron. From about 1783 to 1790 he travelled in India, where he greatly improved his fortunes by his portrait paintings. Several portraits by Zoffany

of actors and other eminent persons are to be seen in the National Gallery and the National Portrait Gallery, where there is also a portrait of himself.

JOHN ZOFFANY

49 MISS STEVENS. The Actress

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